

HAL•LEONARD

GUITAR



VOL. 35

HAIR METAL

Play 8 Songs with Tab and Sound-alike CD Tracks



Decadence DanceEXTREME

Don't Treat Me BadFIREHOUSE

Down BoysWARRANT

SeventeenWINGER

Shake MeCINDERELLA

Talk Dirty to MePOISON

Up All NightSLAUGHTER

WaitWHITE LION



HAIR METAL

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Decadence Dance

Words and Music by Nuno Bettencourt and Gary Cherone

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 134$

A5 A7sus4

mf
w/ dist., delay & reverb

w/ bar

TAB

D/A G5/A C5/A A5

w/ bar

*T.H.

w/ bar

P.H.

f

*Touch harmonic produced by lightly touching strings
w/ right hand while previous chord is still ringing.

P.H.

1

1/2

A5

[illegible]

Verse

G5

D5

A5

N.C.

1. Try - in' so hard _ to keep up _ with the Jones - es, _

A5 D/A A7(no3rd) A5 D/A A7(no3rd) A5 N.C.

run - ning a rat _ race and won _

A5 D5 C5

by our nos - es.

P.M. - P.M. - slight P.M. -

A5 N.C. A5 D/A A7(no3rd)

Al - ways put one foot in front of the oth - er, _

A5 D/A A7(no3rd) A5 N.C.

and dance to the beat _ of a dec - a - dent drum - mer. _

*Pick behind nut.

Pre-Chorus

A5

D5 G5 F#5 E5

F#m

Just buy a brand new pair

P.M. - P.H. - P.M.

1/2

3 5 3 0 0 0 | 7 5 7 5 7 6 5 5 4 2 | 2 2 0 2 2 2

D

D \flat

C

B

E5

of Fred As-taire shoes, climb - ing to the top, nev - er gon - na stop. It's the same

let ring - - - -

1/2

(2) 3 2 3 7 | 7 7 7 7 6 5 4 | 4 4 4

4 4 4

2 (2) 0

2nd time, substitute Fill 1

D D7sus4

old song and one, two, three and dec - a - dence.

1/2

(0) 0 4 0 5 0 6 0 | 7 0 6 0 5 0 4 | 7 8 12 7 5 13

Fill 1

P.H. - w/ bar - +1

7 7 8 (8) 4 (4) (4) 2 2 0

Pitch: D

-2 1/2

Chorus

A5 A A5 A D5

(Dance. — Dance. — Dance. — Danc-

P.H. 1

(12) (13)

4 (4) 2 2 0 2 2 0 2 2 0 7 7 9 9 7 9 9 7 9 7 5

C5 B5 A5 A G5 D5 E5

- ing to the dec - a - dent dance.) — Dance. — Ev - 'ry - bod - y dec -

let ring----- let ring-----

(7) 7 7 5 0 5 4 2 2 2 2 0 7 9 9 0 3 3 0 2 0

To Coda

A5 F#m 2nd time, substitute Fill 2 D C#5 D5 C#5 D5 E A5

- a danc - ing, danc - ing to the dec - a - dent. Dance. — (Danc - ing to the dec - a - dent dance.) —

P.M. -----

let ring-----

0 2 2 2 7 7 6 7 6 7 9 2

(2) 2 2 2 7 7 6 7 6 7 9 2

Fill 2

P.M. -----

2 2 2 4 5 4 2 2 7 7 7 5

Dance. _ Dance. _

Verse

G

D5

A5

N.C.

2. It's hard to stop once the mu - sic gets start - ed; _

A5

D/A

A7(no3rd)

A5

D/A

A7(no3rd)

till the soles _

A5

_ of your feet _ hard - en up _ like your heart _ did.

*w/ harmonizer -

*Set for one octave above.

D5 G5

P.M. --- P.H. slight P.M.-----

A7 A5 D/A A7(no3rd)

Step - pin' in line with the sign of the tim - er;

semi-harm.

1/2

N.C. A5 N.C.

se - duced by the tune of the dec - a - dent danc - er.

P.H. w/ bar

steady gliss.-----

Eb5 D5 C5 A5

Who! The dec - a - dent danc - er.

P.M. - -P.H. P.M. - -P.H.

⊕ Coda

D.S. al Coda

D5 G5 F#5 E5

C#5 D5 C#5 D5 E A5

Dance. -
- ing to the dec - a - dent dance. ____

P.M. -----|

Chorus

A A5 A D5 C5 B5 A5

Dance. - Dance. - Dance. -

Danc - ing to the dec - a - dent dance.) _

A G5 D5 E5 A5 F#m

Dance. - Ev - 'ry - bod - y dec - a danc - ing, danc -

let ring-----| let ring-----|

D C#5 D5 C#5 D5 E A5

- ing to the dec - a - dent. Dance. — Dance. —

(Danc - ing to the dec - a - dent dance.) —

P.M. -----

7 7 7 7 5 6 4 7 5 6 4 7 5 9 9 9 2 2 0 2 4 2 4 5 2 0 2 0

— Dance. — Dance. —

[illegible][illegible]

A5 D5 C5 B5

P.H. P.H. P.H.

E5 D5 B5

slight P.M. P.H. P.H.

E5 B5 E5

P.H. P.M. P.H. P.M.

F#5 B5 A5 Am6 E5

rake rake w/ bar P.H.

-2 1/2

E Esus4 E F#add4 E

loco hold bend

A5 B5 E5 A5 Esus4

8va

17 16 17 16 17 19 19 17 16 17 21 19 17 16 17 16 19 17 19 19 (19) 17

3

w/ bar

A5

8va

loco

P.H.

(17)

4 2 4 5 2 2 2 2 4 2 4 4 6 2 2

*Improvise over sustained note using feedback, whammy bar, glissandos and pick noises.

14 12 10 8 7 5 3

(14) 14 12 11 9 7 5 4 2 2 2 4 2 4 5 2 2

G5 A5

Go, go, go, go, go, go, go, go, go. Dance. _
(Dance. _

2 2 4 2 4 4 6 2 2

Chorus

A5 A A5 A D5 C5 B5 A5

Dance. _ Dance. _ Dance. Danc - ing to the dec - a - dent dance. _

(Danc - ing to the dec - a - dent dance.) _

let ring----- let ring-----

P.M. ----- P.M. -----

A G5 D5 E5 A5 F#m

Ev - 'ry - bod - y dec - a danc - ing, danc -

let ring----- let ring-----

P.M. ----- P.M. -----

D C#5 D5 C#5 D5 E A5 A A5

- ing to the dec - a - dent. Dance. _ Dance. _

(Danc - ing to the dec - a - dent dance.) _

let ring----- let ring-----

P.M. ----- P.M. -----

A D5 C5 B5 A5 A G5

Dance. _____ Danc - ing to the dec - a - dent dance. _____ Dance. Ev -

let ring - -

D5 E5 A5 F#m D

- 'ry - bod - y dec - a danc - ing, danc - ing to the dec - a - dent. (Danc -

let ring ----- let ring -----

P.H.

Outro

C#5 D5 C#5 D5 E A A7(no3rd) A A7(no3rd) D

Dance. _____

- ing to the dec - a - dent dance.) _____

P.M. -----

A A7(no3rd) G D E

let ring -----

(14) 14 14 14 12 11 10 9 10 11 12 11 10 7 7 14 14 13

(14) 14 14 14 12 11 10 9 10 11 12 11 10 7 7 14 14 13

A F#m D E A

Ah...

let ring -----

12 9 9 12 9 12 9 13 12 10 11 10 12 (12) 10 12 10 10 12 (12) 10 11 9 10 11 9 10 9 11 11 9

(13) 13\9 9 12 9 12 9 13 12 10 11 10 12 (12) 10 12 10 10 12 (12) 10 11 9 10 11 9 10 9 11 11 9

A7(no3rd) A A7(no3rd) D A

(9) 10 11 12 11 10 9 10 11 12 11 10 14 14 14 12 11 10 9

(9) 10 11 12 11 10 9 10 11 12 11 10 14 14 14 12 11 10 9

A7(no3rd) G D E A F#m

let ring -----

(9) 10 11 12 11 10 7 7 14 12 9 13 9 9

(9) 10 11 12 11 10 7 7 14 12 9 13 9 9

The musical score is written for a piano and drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system features a piano melody in the right hand and a drum part in the left hand. The piano melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The drum part consists of a steady eighth-note pattern. The second system continues the piano melody, which includes a triplet of eighth notes and a descending line. The drum part continues with the same eighth-note pattern. The score concludes with a final cadence in the piano part and a whole rest in the drum part.

Instrumentation: Piano (P), Drums (Drums)

Tempo/Style: N.C. (No Chorus)

Lyrics: (Danc - ing to the dec - a - dent dance.) -

Measure Numbers: 17, (17), 14, 17, 14, 17, 16, 14, 16, 14, 16, 14, 16, 14, 17, 10, (10)

[illegible][illegible]

Pitch: E

Words and Music by Bill Leverty, Carl Snare, Michael Foster and Cosby Ellis

Intro

A

E/A

D/A

E/A

[illegible]

A E/A D/A E

1. I

A

E/A

D/A

E/A

nev - er thought you'd hurt me. _____ I guess you live and learn. ____ When you're

F#m7 C#m7 D E

play - in' with fire _____ you're bound _____ to get burned. .

2 2 2 2 7 7 7 7 7 7 2 2 2 2 2 0 0 0 0 0 0 0 0
2 2 2 2 5 5 5 5 5 5 3 3 3 3 3 0 0 0 0 0 0 0 0
2 2 2 2 4 4 4 4 4 4 2 2 2 2 2 1 1 1 1 1 1 1 1
2 2 2 2 6 6 6 6 6 6 0 0 0 0 0 2 2 2 2 2 2 2 2
4 4 4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0
2 2 2 2 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

F#m7 C#m7 D E
 kicked in the face — still I come — back for more. — But I

2 2 2 2 7 7 7 7 7 7 2 2 2 2 2 0 0 0 0 0 0 0 0
 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 0 0 0 0 0 0 0 0
 5 5 5 5 5 5 5 5 5 5 2 2 2 2 2 1 1 1 1 1 1 1 1
 2 2 2 2 4 4 4 4 4 4 0 0 0 0 0 2 2 2 2 2 2 2 2
 4 4 4 4 4 4 4 4 4 4 0 0 0 0 0 2 2 2 2 2 2 2 2
 2 2 2 2 4 4 4 4 4 4 0 0 0 0 0 2 2 2 2 2 2 2 2

Pre-Chorus

D E C#m7 F#m7 E

won't cry no more — 'cause the tears are all — in vain. — We can

D E C#m7 F#m7 E

pick up the piec - es, start it all a - gain.

The first system of music includes a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar line is in standard tuning. Below the guitar line is a detailed fretboard diagram showing fingerings for each string across the first 14 frets. The diagram uses numbers 0-4 for fingers and 'x' for natural harmonics or specific techniques.

D E C#m7 F#m7 E

Let's just get back to the way it was be - fore. Oh,

The second system continues the musical piece with the same vocal and guitar parts. The fretboard diagram shows fingerings for the second 14 frets, including a barre at the 12th fret.

Bm7 E

girl, I can't take an - y more.

w/ dist. P.M. -----

The third system features a vocal line and a guitar line with a long sustain marked 'w/ dist.' and 'P.M. -----'. The fretboard diagram shows fingerings for the third 14 frets, including a barre at the 12th fret.

Chorus

A5 Bm7 D5 E5

Ba - by, don't treat me bad. Well,

P.M. ---

The chorus section includes a vocal line and a guitar line with a fretboard diagram. The diagram shows fingerings for the fourth 14 frets, including a barre at the 12th fret. The final fretboard diagram shows fingerings for the last few frets, including a barre at the 12th fret.

A5 Bm7 D5 E5 A5 Bm7

this could be — the best — thing that you'll — ev - er have. — Ba - by, — don't treat me bad. —

let ring -----

To Coda 2

D5 E5 A5 Bm7 E5

You can do an - y - thing — but, ba - by, don't treat me bad. —

P.M. - -

To Coda 1

A5 A/C# D5 A/C# B5 D5 E5 Esus4 E A5 A/C# D5 A/C#

Whoa, don't treat me bad. —

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

Verse

B5 D5 E5 Esus4 E Esus4 A E/A D/A E/A

2. Oo, I gave ev - 'ry - thing, — but you threw it all a - way. — I can't

P.M. - - dist. off w/ chorus

F#7(no3rd) C#m7 D E A E/A

take an - y more ___ of these games ___ that you play. ___ Well, I've been through heart - ache, ___ and

Guitar fretboard diagram for the first system:

0	0	7	5	0	0
7	12	7	4	5	5
6	9	7	6	6	6
4	11	7	6	0	0

D/A E/A F#7(no3rd) C#m7 D E

I've been through pain. ___ And it's hard to be - lieve ___ you still treat ___ me this way. ___ But I

Guitar fretboard diagram for the second system:

0	0	0	0	7	5
3	5	7	12	7	4
2	4	6	9	7	6
4	6	4	11	7	6
0	0	4	11	7	6

Pre-Chorus

D E C#m7 F#m7 E D E

won't cry no more ___ 'cause the tears are all ___ in vain. ___ We can pick up the piec - es,

Guitar fretboard diagram for the Pre-Chorus section:

7	7	7	2	5	7
7	5	5	5	2	5
7	4	4	4	4	4
5	6	4	4	6	6
5	6	4	4	6	6

C#m7 F#m7 E D E C#m7 F#m7 E

start it all ___ a - gain. ___ Let's just get back ___ to the way it was ___ be - fore. ___

Guitar fretboard diagram for the final section:

7	2	5	7	7	2
5	2	5	5	5	5
4	4	6	4	4	4
4	6	6	6	6	6
4	6	6	6	6	6

Bm7 E

Girl, I can't take an - y more.

w/ dist. P.M. - - - - -

⊕ Coda 1

Guitar Solo

B5 D5 E5 Esus4 E Esus4 A E5/A D/A E5/A

P.M. - -

F#m7 C#m7 D E

8va - - - - -

F#m7 C#m7 D A Bm7 E5

'Cause girl, I can't take an - y more.

8va - - - - -

Esus4

E

Oo, yeah.

*P.S.

*Rub edge of pick down the string, producing a scratchy sound.

Interlude

A5 B5 D5 E5

D.S. al Coda 2

A5 B5 D5 E5

Now lis - ten to me,

⊕ Coda 2

A5 Bm7

- by. Now lis - ten to me. Ba - by, don't treat me bad.

D5 E5 A5 Bm7

Well, this could be the best thing that you'll

P.M. --|

D5 E5 A5 Bm7 D5 E5

ev - er have. Ba - by, don't treat me bad. You can

let ring -----| P.M. --|

A5 Bm7 E5

do an - y - thing but, ba - by, don't treat me bad.

Outro A5 A/C# D5 A/C#

P.M. --| P.M. --|

B5 D5 E5 Esus4 E A5 A/C# D5 A/C# B5 D5 E5 Esus4 E

Don't treat me bad.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

A5 A/C# D5 A/C# B5 D5 E5 Esus4 E A5 A/C# D5 A/C#

No, _____ yeah. _____ Don't treat me bad. _____

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

7 5 5 5 7 4 5 0 0 5 7 4 | 9 7 9 5 7 9 9 9 10 9 9 | 7 5 5 5 7 4 5 0 0 5 7 4

B5 D5 E5 Esus4 E A5 A/C# D5 A/C#

No, no, no, -no, no, no. Don't treat me bad. _____

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - |

9 7 9 7 9 7 9 7 10 9 9 | 7 5 5 5 7 4 5 0 0 5 7 4

B5 D5 E5 Esus4 E A5 A/C# D5 A/C# B5 D5 E5 Esus4 E

Don't _____ treat me bad. _____ Ah. _____

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

9 7 9 7 9 7 9 7 10 9 9 | 7 5 5 5 7 4 5 0 0 5 7 4 | 9 7 9 7 9 7 9 7 10 9 9

A5 D5 E5 D5 E5 A5 A

7 5 7 5 9 7 9 7 5 7 | 7 5 | 6 7 5

Down Boys

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 112$

N.C.

A/C# N.C. D5 N.C. A5 N.C.

P.M. P.M. P.M. w/ bar w/ bar

-1/2 -1/2

Verse N.C. A5 N.C.

1. Some things you do — real - ly make me mad, I must con - fess. Uh!

P.M. P.H. P.M. P.H. P.M.

Pitch: G#

E5 B5 A5 C#5 N.C.

The way the street-light sil - hou - ettes your

let ring

P.H. P.M. P.H. P.M.

Pitch: F#

A5 N.C. E5 B5 A5 C#5

things in - side — your dress. Oh.

2. A

let ring

P.H. P.M.

Pitch: A

Verse

2nd time, substitute Rhy. Fig. 1
3rd time, substitute Fill 1.

N.C.

A5

N.C.

wild child in the streets, I think I see you but I real - ly don't

3., 4. See additional lyrics

P.M. P.H. P.M. P.H. P.M.

Pitch: G#

0 0 0 0 4 0 0 5 0 2 4 2 3

know. Who knows? One mil - lion miles an hour, head - ed out

let ring

P.H. P.M. P.H. P.M.

Pitch: F#

0 2 2 2 4 4 0 2 2 4 6 6 0 0 0 0 4 0 0

to where the down boys go.

let ring

P.H. P.M.

Pitch: A

5 0 2 2 4 2 3 0 2 2 2 4 4 0 2 2 4 4 6 6

Fill 1

8va

1

22

w/ bar

(22)

Pre-Chorus

To Coda

G5 Dsus4 D C5

Whoa. Can we re-wind to where we've been? Oh, I wish you'd take a look and

Harm. w/ bar -1/2

Pitch: G

Chorus

2nd time, substitute Fill 2

D5 E5 B5 A5

see the shape I'm in. Where the down boys go, go! Where the

E5 B5 A5 C#5 D5 D#5 E5 B5 A5

down boys go, go! Where the down boys

Fill 2

7 7 9 7 7

5 5 7 5 5

⊕ Coda

D5

see the shape I'm in. Where the

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

7 5 0 0 7 5 0 0 7 5 0 0 7 5 7 5 7 5

Chorus

E5 B5 A5 E5 B5 A5

down boys go, go. Where the down boys go. Whoa.

9 7 4 2 2 0 2 0 2 0 4 2 2 0

C#5 D5 D#5 E5 B5 A5 C#5

Where the down boys go, yeah!

(2) 6 4 7 5 6 9 2 4 2 2 2 6 4

F#5 B5 A5

I wan-na go where the down boys go. Where the down boys go.

P.M. ---| P.H. P.M. ---|

6 4 4 2 4 2 0 2 17 0 0 0 0 4 0 0

Pitch: G#

A5 N.C.

A5 C#5 D5 D#5

Where the down boys go.

P.H. P.M. P.M. P.H. P.M. P.H. P.M.

Pitch: A G#

N.C.

A5 N.C.

Where the down boys go. Where they go!

P.M. P.H. P.M. P.M. P.H. P.M. P.H. P.M.

Pitch: G# A G#

C#5 D5 D#5

N.C.

Outro
N.C.

Repeat and fade

P.M.

5 6 7 8 (8/6)

0 0 0 0 4 4 2 2 5 5 0 0 0 0

Additional Lyrics

3. You comb your hair, put on your shades,
You look real cool.
You're giving me the runaround, make me feel like a fool.
Got a lot of nerve to call me cheap, even though it's true.
Now I don't care where we go tonight, take me along with you.

4. Some things you do really make me mad,
I must confess.
The way the streetlight silhouettes our things,
Inside your dress,
Oo, yeah.

Seventeen

Words and Music by Kip Winger, Reb Beach and Beau Hill

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock ♩ = 96

E D C5 G5 A5 E

mf w/ dist. P.M. P.M. P.M. P.M. P.M. P.M. ----- P.M.

TAB

7 0 9 9 10 9 9 9 9 7 7 9 9 7 7 5 5 7 7 7 7 8 7 7 5 0 0 7 9 0

D C5 D5 E

P.M. P.M. P.M. P.M. - P.M. P.M.

(9 9 10 9 9 7 7 9 9 7 7 5 5 7 7 7 7 5 4 0 5 4 0 7 9 0)

D C5 A A5

Uh. 1. Yeah, —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. - P.M. P.M. P.M. P.M. -

(9 9 10 9 9 7 7 9 9 7 7 5 5 7 7 7 7 3 5 4 0 2 2 2 2 0 2 3 0)

Verse

N.C.

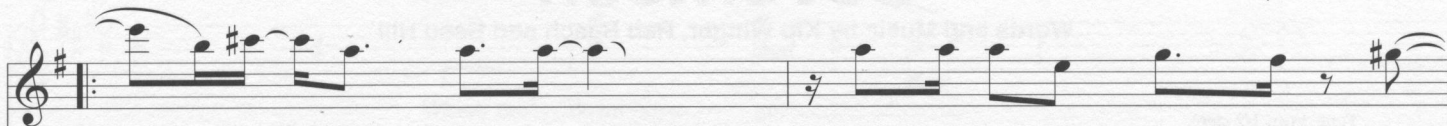
A7sus4 A7

A

G

D/F#

A



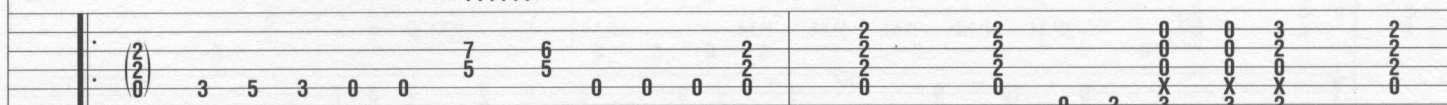
I saw sparks fly from the corner of my eye, -
2., 3. See additional lyrics



P.M. - - -

P.M. - - - - -

P.M. - - -



N.C.

A7sus4 A7

A5

D5 N.C.

A5



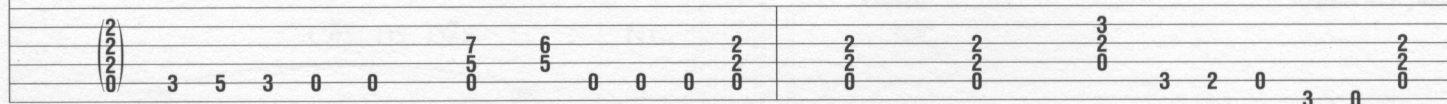
and when I turned, ooh, it was love at first sight.



P.M. - - -

P.M. - - - - -

P.M. - - - - -



N.C.

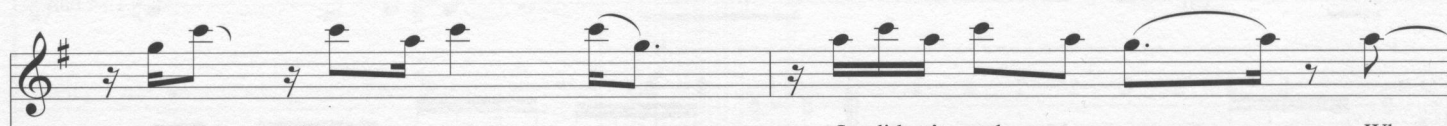
A7sus4 A7

A

D/F#

G5

A

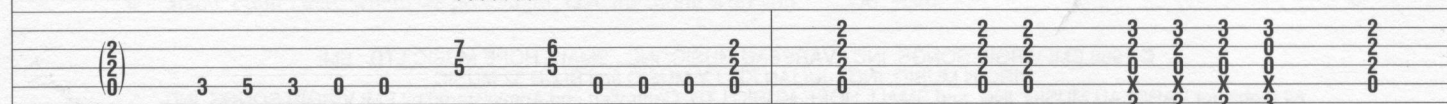


I said, "Please excuse me, I did-n't catch your name. Whoa, -



P.M. - - -

P.M.



To Coda \oplus

N.C. A7sus4 A7 A5 D5 N.C. F5

it'd be a shame not to see you a - gain."

P.M. -- P.M. ---- P.M. -----

3 5 3 0 0 7 5 6 5 0 0 0 2 2 2 2 3 2 0 3 0 1

Pre-Chorus

G Gsus4 A5 Asus4 Asus2 A5

And just when I thought she was com - in' to my door,

P.M. -- P.M. -- P.M. -- P.M. -- P.M. --

3 3 1 3 1 3 3 3 3 3 2 2 0 0 2 2 0 4 2 2 2 2 0 0

F5 G5 A5 B5 C5 G5 A5 N.C. E

she whis-pered sweet and brought me to the floor. She said,

P.M. -- P.M. -- P.M. -- P.M. --

3 3 1 3 3 3 3 3 3 3 2 4 2 2 2 3 3 5 0 0 0 2 3 2 2 0

Chorus

D C5 D5 E

"I'm on - ly sev - en - teen." _____ (Sev - en - teen.) _____

P.M. P.M. P.M. P.M. P.M. P.M. P.M. -1 P.M. P.M.

(2/2) 9 9 9 10 9 9 7 7 7 9 9 7 7 5 5 5 7 7 8 7 7 5 4 0 5 4 0 7 9 7 5 0

D C5 G5 A5 N.C. E

"I'll show you love_ like_ you've nev - er seen, _ ow." _
 You ain't seen _ love, ain't _ seen noth-in' like me. _____

P.M. P.M. P.M. P.M. P.M. P.M. P.M. -1 P.M. P.M. P.M. P.M. -1

(9/9) 9 9 9 10 9 9 7 7 7 9 9 7 7 5 5 7 7 7 8 7 7 5 0 0 0 2 2 0 3 2 0

D C5 D5 E

She's on - ly sev - en - teen. _____ * (Sev - en - teen.) _____

P.M. P.M. P.M. P.M. P.M. P.M. P.M. -1 P.M. P.M.

(2/2) 9 9 9 10 9 9 7 7 7 9 9 7 7 5 5 5 7 7 8 7 7 3 5 4 0 5 4 0 7 9 7 5 0

*Sing 1st time only.

A5

6 5 10 10 10

T 14 12 10 9 10 12 14 12 10 9 12 14 10 12 10 8 10 12 8 10 8 7 8 10 7 8 7 8 10 8 7 9 7 6 9 7 6 9 7 9 7

G5

F#m7(add4)

1/4 1 7 10 7 10 7 10 9 7 9 9 7 9 7 7 9 9

9 7 10 7 10 7 10 9 7 9 9 7 9 7 9 7

N.C.

8va

w/ bar

19 19 19 19 19 19 19 20 19 17 19 19 19 19 20 19 17 19 19 19 20 19 17 19 19 22 19 17 19

(7) (7) 9 (9)

8va

loco

19 19 20 19 17 20 17 20 17 20 17 20 17 19 17 19 19

19 19 19 19

19 12

8va

6

12

12

T

12 15 17 15 14 15 17 14 15 17 14 16 17 15 17 19 15 19 17 19 15 17 19 20 19 17 15 17 19 17

8va

Aw. _____

loco

10

20 19 17 20 17 19 19 19 16 17 19 16 17 19 19

2 1/2

0

Interlude

Huh. _____

P.M.

1/2

(0) 0 3 0 3 0 0 4 0 4 4 5 0 0 3 5 3 0 0 4 5 0

2 4 (4)

D.S. al Coda

A5

3. Yeah, _

P.M.

1/2

(0) 0 3 0 3 0 0 4 0 4 4 5 0 0 3 5 3 0 0 4 5 2 4 (4) 2 2 0

Coda

Chorus

D5 N.C. E D

It must be love. _____ She's on - ly sev - en - teen. _

P.M. P.M. P.M. P.M. P.M. P.M.

2 2 2 0 2 2 0 3 2 0 3 0 0 9 9 9 10 9 9 9 7 9 9 7 7 9 9 7 5

C5 D5 E D

That girl, she gives me love like

(Sev - en - teen.)

P.M. P.M. P.M. P.M. P.M. P.M.

C5 G5 A5 E D

I've nev-er seen. She's on - ly sev - en - teen.

P.M. P.M. P.M. P.M. P.M. P.M.

C5 D5 E D

Sev - en - teen. Dad - dy says she's too young, but she's

P.M. P.M. P.M. P.M. P.M. P.M.

C5 G5 A5 E D

old e - nough_ for me. ____ She's ev - 'ry - thing I ____ need. _
 Sev - en - teen. _

P.M. 4 P.M. P.M. P.M. 4 P.M. P.M. P.M. P.M. P.M. P.M.

5 7 7 7 7 7 7 8 7 7 5 5 0 0 2 2 9 9 10 9 9 7 7 7 9 9 7 5

5 5 5 5 7 7 7 7 5 3 5 5 0 0 2 2 9 9 9 9 9 9 9 9 9 9 9 7 5

3 2 0

C5 D5 E D

____ Dad - dy says_ she's too_ young, but she's
 Sev - en - teen.) ____

P.M. 4 P.M. P.M. P.M. P.M. P.M. P.M.

5 5 7 7 7 7 8 7 7 5 4 0 5 4 0 7 9 9 9 10 9 9 7 7 7 7 9 9 7 5

5 5 7 7 7 7 7 7 0 5 5 0 5 5 0 7 9 9 9 9 9 9 9 9 9 9 9 9 9 5

0

Outro-Guitar Solo

C5 G5 A5 N.C. E

old e - nough, ____ old e - nough_ for me. ____ Yeah, yeah, _

P.M. 4 P.M. P.M. P.M. 4

5 7 7 7 7 7 8 7 7 5 5 0 0 2 2 9 9 9 7 9 7

5 5 5 5 7 7 7 7 5 3 5 5 0 0 2 2 9 9 9 7 9 7

3 2 0

C5 D5 E D

yeah.

$\nabla -1/2 \nabla -1/2 \nabla -1/2$

w/ bar ---|

$\nabla -1/2 \nabla -1/2 \nabla -1/2$

12 13 14 15 12 13 14 15 12 (12) (12) (12) 15 12 12 12 15 15 12 15 15 15 (15) 12 14

(7) /

C5 G5 A5 E D

8va

loco

1/2 1/4

T T T

14 14 12 14 12 12 14 12 (12) 16 12 19 12 19 12 16 17 16 14 12 14 16 12

C5 D5 E D

grad. dive w/ bar -----|

w/ bar $\nabla -1/2$

1/2

(12) (12) 12 15 12 (12) 12 15 12 14 13 13 13 (13) 14 14 14 14 12 14 14 14 13 12 13

-1

C5 G5 A5 E

8va

5 10

T T T T T T

14 14 14 13 14 12 12 12 12 12 12 12 12 12 14 (14) 12 14 16 14 12 12 14 16 13 14 16 18 16 14 13 14 16 18 15 19 21 19 17 19 21 17 21 19

*In one motion, tap the note indicated with the index finger of the pick hand, then pluck the adjacent string with the same finger while pulling off.

8va

loco

C5

D5 E

10

10

5

1/2

17 19 23 19 16

19 21 19 17 15

17 15 13 12

15 17 15 13 12

14 16 14 11

14 16 14 12 11 12 14

14 12 14

Begin fade

D C5 G5 A5 E

1/4 1/4

(14) 14 14 12 12 12 14 12 14 12 10 12 12 11 12 10 12 12 9 14 13 14 14 13 12 12 12 15 12 14 12

The musical notation for the 'D' section is shown on a grand staff. The upper staff features a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth notes, with some notes beamed together in groups of four. The lower staff contains a sequence of numbers: 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12. These numbers likely represent fingerings or specific notes for a keyboard instrument.

[illegible]

Additional Lyrics

2. Mm, come to my place; we can talk it over, oh,
Ev'rything going down in your head.
She says, "Take it easy, I need some time.
Time to work it out, to make you mine."
3. Yeah, such a bad girl, loves to work me overtime.
Feels good, hah, dancing close to the borderline.
She's a magic mountain, she's a leather glove.
Oh, she's my soul. It must be love.

Shake Me

Words and Music by Tom Keifer

Intro

Moderate Rock ♩ = 135

(Drums) 2

A5 B5 G5

f
w/ dist.

TAB

The intro guitar tab is written in standard notation on a single staff. It begins with a 2-measure rest, followed by a series of chords and single notes. The chords are labeled A5, B5, and G5. The notation includes a forte dynamic (*f*) and a distortion effect (w/ dist.). The tab is written in a 4/4 time signature.

E5 A5 E5 B5 G5

All right, — yeah.

The first system of guitar tab for the main body of the song. It features a series of chords and single notes, with the chords labeled E5, A5, E5, B5, and G5. The notation includes a forte dynamic (*f*) and a distortion effect (w/ dist.). The tab is written in a 4/4 time signature.

E5 A5 E5 B5

The second system of guitar tab for the main body of the song. It features a series of chords and single notes, with the chords labeled E5, A5, E5, and B5. The notation includes a forte dynamic (*f*) and a distortion effect (w/ dist.). The tab is written in a 4/4 time signature.

Verse

B5 G5 E5 A5

1. I met this girl a - round — quar - ter to ten. — We made it once she said,
2. See additional lyrics

The verse guitar tab for 'Shake Me'. It features a series of chords and single notes, with the chords labeled B5, G5, E5, and A5. The notation includes a forte dynamic (*f*) and a distortion effect (w/ dist.). The tab is written in a 4/4 time signature.

E5 B5 G5 E5

"Make me a - gain." _ She wrapped her love a - round me all night long. _

The first system of music consists of a vocal line and a guitar line. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "Make me a - gain." followed by a measure rest, then "She wrapped her love a - round me all night long." followed by another measure rest. The guitar line is in standard tuning and features a series of chords: E5, B5, G5, and E5. The notation includes various fret numbers and string indicators.

A5 E5 B5 G5

In the morn - in' we were still go - in' strong, _ Now let me tell ya, it

The second system of music continues the vocal and guitar lines. The vocal line has the lyrics "In the morn - in' we were still go - in' strong," followed by a measure rest, then "Now let me tell ya, it". The guitar line features chords A5, E5, B5, and G5. There are also some "P.M." markings in the guitar line, indicating a specific playing technique or position.

E5 A5 E5 B5

sure felt good. _ First time I saw that girl I knew it would. _

The third system of music continues the vocal and guitar lines. The vocal line has the lyrics "sure felt good." followed by a measure rest, then "First time I saw that girl I knew it would." followed by another measure rest. The guitar line features chords E5, A5, E5, and B5. There are also some "P.M." markings in the guitar line.

To Coda 1

G5 E5

Now let me tell ya, it sure felt _ right. _ No pull - in' teeth, she did - n't

The fourth system of music is the final system on the page. It starts with a "To Coda 1" marking. The vocal line has the lyrics "Now let me tell ya, it sure felt _ right." followed by a measure rest, then "No pull - in' teeth, she did - n't". The guitar line features chords G5 and E5. There are also some "P.M." markings in the guitar line.

Chorus

A5 B5 A5 E5

wan - na fight. She said, "Shake me all night." She said,

B5 E5 N.C. B5 A5

"Shake me, shake it don't break it, ba - by. Shake me all

E5 A5 F#5 B5 G5

night." She said, "All night long."

D.S. al Coda 1

E5 A5 E5 B5

All night long, ba - by.

⊕ Coda 1

⌘ Chorus

A5 E5 A5 E5 A5 E5 B5 A5

"Shake me all__

E5 B5 E5 N.C.

_____ night." She said, "Shake me, shake__ it don't break it, ba - by.

To Coda 2 ⊕

B5 A5 E5 B5 E5

Shake me all_____ night." She said, "Shake me." Ooh, _

Bridge

N.C. A5 E5 A5

yeah. — All — night. — Keep —

Fret numbers: (2/0) 3 4 5 0 3 | 2/0 2/0 0 2/4 2 2 | 0 2/4 0 2/0

B5 A5 B5 A5 E5

— the fire — burn - in' 'cause we're do - in' all — right. All — night. —

P.M. -----| P.M. -----|

Fret numbers: (2/0) 4/4 4/4 4/4 4/4 4/4 4/4 2/0 | 4/4 4/4 4/4 4/4 4/4 4/4 2/0 | 2/0 2/0 2/4 2 2 2/0

Guitar Solo

F#5

— Come on and shake it right.

8va -----|

loco

w/ bar

P.H.

1

5

2/2 2/2 2/2 2/2 2 4

-2 1/2

8va -----|

Fret numbers: 14 16 13 14 16 13 14 16 14 15 16 14 15 17 | 14 16 17 14 16 14 17 14 17 14 16 14 17 14 17

B5 G5 E5

loco

5 7 7 7 9 9 9 9 9 7 9 7 9 7

8va A5

10/13 10/13 10/13 9/12 9/12 9/12 10/13 10/13 10/13 11/14 11/14 11/14

8va E5 B5

loco

12/15 12/15 12/15 12/15 12/15 12/15 15 9

G5 E5

7 10 7 9 10 7 9 7 9 7 9 7 9 7 7 9 7 9

A5 E5 A5

10/11 10/11 10/11 10/11 10/11 10/11 9 7 9 9 10/11 10/11 10/11 9 9 9 9 10/9 10/9

E5 A5 E5 B5

Interlude

B5 G5 E5 E5 B5

let ring

G5 E5 A5

Shake me.

E5 B5 G5 E5

Shake me.

A5 E5 A5 E5 A5 E5

Shake me. _____

⊕ Coda 2

N.C. B5 A5

yeah. _____ Shake me.

Outro-Guitar Solo

E5 B5 E5 N.C.

Yeah. _____

(Shake me.)

Begin fade

B5 A5 E5

Ooh, _____ b - b - ba - by, yeah, yeah.

(Shake me.)

B5 E5 N.C. B5 A5

Shake me. Ah, _____

(Shake me.)

E5 B5 E5 N.C. *Fade out*

Yeah.

(Shake me.)

Additional Lyrics

2. Screamed and scratched and rolled out of the bed,
I never really got her out of my head.
And now and then she makes those social calls,
Gives me a squeeze, gets me kickin' the walls.
Now let me tell ya, it still feels tight,
And we were shakin' after every bite.
I feel her comin' in the middle of the night,
Screamin' higher.

Up All Night

Words and Music by Mark Slaughter and Dana Strum

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro
Moderately

Asus2

Up all night, sleep all day. ___

* w/ dist.

TAB

*Vol. swell (Gradually increase vol. over the next 4 meas.)

Up all night, sleep all day. ___

D5/E E7

f

P.M. P.M. P.M. P.M.

19 19 22 0 0 0 0 6

D5/E E7 N.C.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

let ring +

7 6 6 9 7 7 7 7 6 7 6 9 9 9 9 7

§ Verse
D5/E

E7

D5/E

E7

1. When eve-nin' comes — I am a - live. — I love to prow! a-round in the streets. —
2. See additional lyrics

N.C.

D5/E

E7

D5/E

It's the moon - light _ that con - trols my mind. _ Now _

Pre-Chorus

E7

N.C.

F5

C5

G5

— I've got the pow - er to speak, ——— yeah.

P.M.

let ring —————

(7) 7 7 0 12 1 0 0 3 0 0 3

F5

C5

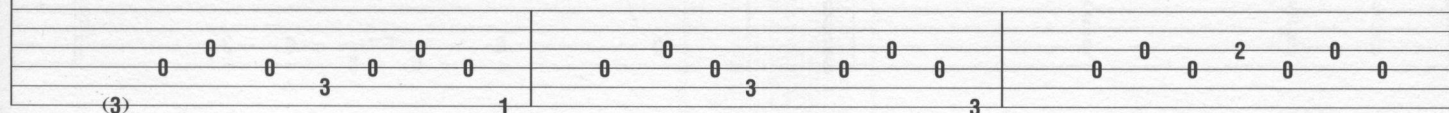
G5



(A-wake from dusk to dawn. Watch - in' the cit - y lights. Stars are shin - in' down.



let ring



F5

C5

G5

F5

C5

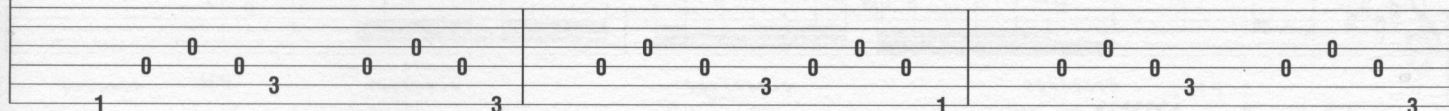
G5



They'll be shin - in' down on you and I. And I'll hold you till the morn - in' light. And when morn - ing comes.)



let ring



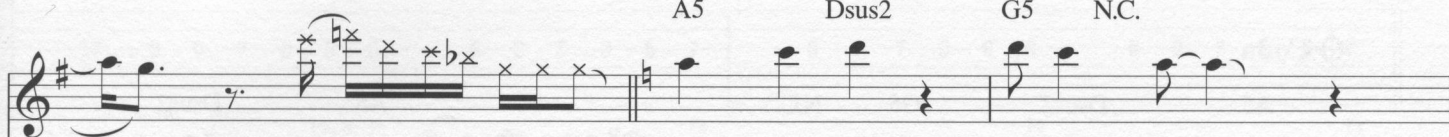
Chorus

A5

Dsus2

G5

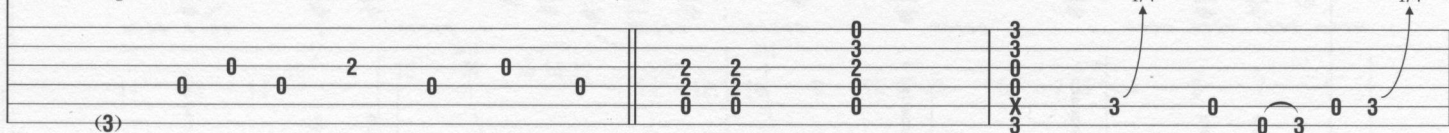
N.C.



Ev - 'ry-bod-y sing it now. Up all night, sleep all day.



let ring



To Coda

A5 Dsus2 G5 N.C.

Up all night, sleep all day. That's right.

Interlude
D5/E

E7 D5/E

P.M. P.M. P.M. P.M. P.M.

D.S. al Coda

E7 N.C.

P.H. 2 P.H. 2 P.H.

Pitch: D#

Coda

A5 Dsus2 G5 N.C. A5 Dsus2

Up all night, sleep all day. Come on, come on. Up all night. Oh,

G5

— may - be we could just stay up twen - ty - four hours a day, — uh.

The guitar line consists of a single sustained chord, G5, represented by a long horizontal oval across the staff.

Interlude N.C.

Huh!

The guitar line is a fretboard diagram with two systems of notes. The first system has notes at frets 7, (7), 0, 0, 7, 0, 0, 6, 0, 0, 8, 5, 6, 7. The second system has notes at frets 0, 0, 7, 0, 0, 6, 0, 0, 8, 5, 6, 7. The notes are grouped into pairs, each labeled 'P.H.' (Pitch Bend). The pitch is indicated as F# for the first pair and F# for the last pair, with F# for the middle pairs.

The guitar line continues with two systems of notes. The first system has notes at frets (7), 0, 0, 7, 0, 0, 6, 0, 0, 5, 5, 6, 7. The second system has notes at frets 0, 0, 7, 0, 0, 6, 0, 0, 5, 5, 6, 7. The notes are grouped into pairs, each labeled 'P.H.' (Pitch Bend). The pitch is indicated as F# for the first pair and F# for the last pair, with F# for the middle pairs.

Guitar Solo

F#m

Fmaj7#11

G6

The guitar line is a fretboard diagram with two systems of notes. The first system has notes at frets 11, 13, 14, 15. The second system has notes at frets 15, 14, 15, 14, 12, 14, 12, 10, 9, 10, 9, 7, 5, 7, 5, 4, 5, 7, 4. The notes are grouped into pairs, each labeled 'P.H.' (Pitch Bend). The pitch is indicated as F#m for the first pair and F# for the last pair, with F# for the middle pairs.

B5 A5

P.H.

4 6 4 /4 4 5 6 4 6 7 6 6 4 4 4 4 6 4 6 18 16

G#m

8va

19 19 16 17 16 17 16 19 19 18 18 19 18 16 18 16 15 16 16 19 16 15 16 15 19 19 19 19 (19)

G5 A5

loco

11 (11) 9 12 (12) (12) (12) (12) (12)

Pre-Chorus

G5 D5 A5 G5 D5 A5

Watch - in' the cit - y lights...

(A - wake from dusk to dawn. ...)

2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0

G5 D5 A5 G5

Stars are shin - ing down. — They'll be shin - in' down on you and I. And I'll
And when morn - ing comes.) —

(0) 2 2 2 4 2 2 2 2 2 0 2 2 2 0 2 2 2 3

D5 A5

hold you till the morn - in' — light. — Ev - 'ry - bod - y sing it now.

(3) 2 2 2 0 2 2 2 0 2 2 2 4 2 2

Chorus

B5 E5 A5 N.C. B5

Up all night, sleep all day. — Up all night.

Play 4 times

w/ bar grad. dive

slack

4 4 4 4 2 2 2 2 0 5 2 2 5 2 5 4 4 4 2 2 7 0

Additional Lyrics

2. Drivin' down the boulevard, all alone.
The neon signs are callin' your name.
Find me in the corner havin' the time of my life.
You'd think you'd want to do the same.

Talk Dirty to Me

Words and Music by Bobby Dall, Brett Michaels, Bruce Anthony Johannesson and Rikki Rockett

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\text{♩} = 124$

C5 D5 F#5 G5 F#5 G5

f
w/ dist.

T
A
B

1. 2.

F#5 G5 F#5 G5

1. You know I

*P.S.

*Rub edge of pick down the strings, producing a scratchy sound.

Verse

G5

nev - er, I nev - er seen you look so good, — you

P.M. P.M.

D5

nev - er act the way you should, — uh, but I like —

P.M. -----| P.M. -----|

12	12	12	12	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

C5

— it. And I know you like it too, —

P.M. -----| P.M. -----|

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

G5

— the way that I want you. —

P.M. -----| P.M. -----|

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	12	12	12	12	12	12	12	12
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	10	10	10	10	10	10	10	10

D

I've got to have — you, oh, yes, I do. — 2. I

P.M. -----|

12	12	12	12	12	12	12	12	10	10	11	10	10	11	12	(12)
10	10	10	10	10	10	10	10	10	10	11	10	10	11	12	(12)

Verse

G5

nev - er, I nev - er, ev - er stay out late, you know

P.M. -- P.M. P.M. -- P.M. P.M. -- P.M.

12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

D5

that I can hard - ly wait just to see

P.M. -- P.M. P.M. -- P.M. P.M. -- P.M.

(12)	12	12	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7
12	12	12	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7
10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5	5	5	5

D

C5

you. And I know you can - not wait,

P.M. -- P.M. -- P.M. ---- P.M. P.M. -- P.M. P.M. -- P.M.

10	8	7	8	8	7	7	5	5	5	5	5	5	5	5	5	5
11	9	7	9	9	7	7	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G5

uh, wait to see me too.

P.M. -- P.M. -- P.M. -- P.M. -- P.M.

(5)	6	7	5	6	7	5	6	7	5	7	X	12	12	12	12	12	12
5	6	7	5	6	7	5	6	7	5	7	X	12	12	12	12	12	12
3	4	5	3	4	5	3	4	5	3	4	X	10	10	10	10	10	10

D5

I got - ta touch___ you. 'Cause ba - by, we'll___ be___

P.M. --- P.M. P.M. --- Harm. -----

(12 12 12 12 12 12 7 7 7 7 7 7 7 7)

(12 12 12 12 12 12 5 5 5 5 5 5 5 5)

Chorus

C5 D5 F#5 G5 F#5 G5

at the drive - in, in the old

3rd time, substitute Fill 1

5 5 5 5 5 7 7 7 7 7 11 12 12 12 11 12 12 12

5 5 5 5 5 5 5 5 5 5 9 10 10 10 9 10 10 10

F#5 G5 C5 D5

___ man's Ford, { 1., 2. be - hind the bush - es, 3. be - hind them bush - es, }

11 12 12 12 12 12 5 5 5 5 7 7 7 7

9 10 10 10 10 10 5 5 5 5 5 5 5 5

Fill 1

11 12 12 12 11 12 12 12 11 12 12 12 11 12 12 12

9 10 10 10 9 10 10 10 9 10 10 10 9 10 10 10

3rd time, substitute Fill 2

F#5 G5 F#5 G5 F#5 G5 C5 D5

un - til I'm scream - in' for more. _ }
till I'm scream - in' for more, _ more, more! _ }

Down _ the

E5 C5 A5 To Coda 2

base - ment, _ lock the cel - lar door, _ and ba - by, _

To Coda 1

D5 N.C. F#5 G5 F#5 G5

talk dirt - y to me. _ 3. You know I

Fill 2

Verse
G5

call you, I call you on the tel - e - phone, I'm on -

P.M. ----- P.M. ----- P.M. -----

12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

D5

- ly hop - in' that you're home so I can hear -

P.M. - P.M. - - P.M. - - P.M. ----- P.M. - -

12	12	12	12	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
12	12	12	12	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

D

C5

you when you say those words to me -

P.M. - P.M. - P.M. - - - P.M. P.M. - P.M. P.M. - P.M.

10	8	7	8	8	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
10	8	7	8	8	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
11	9	7	9	9	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

G5

and whis - per so soft - ly.

P.M. - - P.M. P.M. - - P.M. P.M. - - P.M.

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	12	12	12	12	12	12	12	12
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	12	12	12	12	12	12	12	12
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	10	10	10	10	10	10	10	10

D5

I've got - ta hear you. 'Cause ba - by, we'll be

P.M. -- P.M. P.M. -- Harm. -----

(12)
12
10

12
12
10

12
12
10

12
12
10

12
12
10

7
7
5

7
5

7
5

7
5

7
5

7

7

⊕ Coda 1

F#5 G5 F#5 G5 F#5 G5 D5

C. C., pick up that gui - tar and, uh,

P.M. -----

11 12 12 12 11 12 12 12 11 12 12 12 12 12 12 7 7 7 7 7 7 7
 9 10 10 10 9 10 10 10 9 10 10 10 10 10 5 5 5 5 5 5 5

Guitar Solo

talk to me!

P.M. -----|

5 5 3 1 2 0 0 / 5 5 3 1 2 0 0 / 12 12

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the letters 'G' and 'C' are placed above the first and fifth measures, respectively, indicating the starting notes for the guitar accompaniment. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Below the staff, there are two rows of fret numbers for the guitar. The first row contains the fret numbers: (12) 12 10 10 8 8 7 7. The second row contains the fret numbers: 5 5 4 3 1 2 0 0 / 5. The third row is empty.

D

let ring --

C G5

let ring +

A5 D5

D.S. al Coda 2

N.C.(G)

'Cause ba - by, we'll be

⊕ Coda 2

C5 D5 G5 F#5

ba - by, — talk dirt - y to me, — yeah, yeah, yeah,

8va

17 17 17 15

E5 C5 D5 N.C.

yeah. And ba - by, _____ talk dirt - y to me.

8va

loco

14 15 14 15

1

5 X 5 5 7 7 5 7 7 5

F#5 G5 F#5 G5 F#5 G5 N.C. F#5 G5 F#5 G5

Uh!

Free time

F#5 G5 G6

Woo!

8va

G5

That's the way I like it, baby.

Oo, yeah.

8va

w/ bar grad. dive

Wait

Words and Music by Mike Tramp and Vito Bratta

Intro

Moderate Rock ♩ = 144

D A/D C/D

Wait, _ wait, _ I nev - er had a chance to love _

mf
w/ clean tone
w/ pick & fingers
let ring throughout

TAB

G/D Bb/D A5

_ you. Now I on - ly wan - na say I love _ you one _ more time. _

w/ dist.

Verse

A A7

1. Wait _ just a mo - ment be -

w/ pick
dist. off

D/A Dm(add9)/A A

fore our love will die, 'cause I must

A7 D/A Dm(add9)/A

know the rea - son why we say good - bye.

A A7 D/A

Wait just a mo - ment and tell me why,

Dm(add9)/A A A7

'cause I can show you lov - in' that

Interlude

D Dm/A A A7

— you won't — de — ny. —

f w/ dist. & *delay delay off P.M.

0 4 2 3 2 4 3 3 0 6 7 6 5 4 5 5 0

*Set for quarter-note regeneration w/ 3 repeats.

D/F# Dm/F A A7

P.M. P.M. P.M. P.M. P.M.

3 2 4 3 5 3 0 0 7 7 7 7 0 7 7 0 6 5 0 0 4 5 0 5 0 0

D/F# Dm/F N.C. Verse A5 A A/G

2. I said wait, — and

P.M. P.M. P.M. P.M.

3 2 4 0 0 0 0 0 0 3 0 3 2 3 2 0 0 4 0 0 4 2 3

D/F# Dm/F A5

show your lov - in' like — it was — be - fore, — 'cause I —

P.M. P.M. P.M. P.M. P.M.

(3) 3 4 3 3 4 4 2 2 5 2 2 5 1 1 3 3 2 3 2 0

A A/G D/F# Dm/F

won't let that feel in' walk out through the door.

P.M. P.M. - - P.M. P.M. - - P.M. P.M. - -

(2/0) 0 4 0 0 4 2 3 3 4 3 3 4 4 2 2 5 2 2 5 1

A5 A A7 D/F#

I said wait just a moment and

P.M. P.M. P.M. P.M. P.M. P.M.

(1) 1 3 3 2 3 2 0 7 6 7 7 4 7 6 7 0 4 5 5 6 0 4 5 6 0 3 2 4

Dm/F A A7

try once more, 'cause babe, I need

P.M. P.M. P.M. - - - - - let ring - - - - - P.M. P.M. P.M.

(3/2/4) 4 3 2 4 2 3 3 3 2 3 0 3 2 0 7 6 7 7 4 7 6 7 0 4 5

D/F# Dm(add9)/F

to hold you like I did be fore.

P.M. P.M. P.M. P.M. P.M. let ring - - - - -

(4/5) 5 6 0 4 6 0 3 2 4 4 3 2 4 2 2 3 3 3 2 3 0 3 2

Pre-Chorus

Bm A E5 F#5 G5

So if you go a - way. I know that I will fol -

N.C. Bm

- low, 'cause there's a place in - side my

E5 B5 F# B5 F# B5

heart that tells me hold out, hold out, hold

P.M. -----

F# B5 F#5 B5 F# Chorus D A

out, oh, ba - by. Wait, wait,

P.M. -----

G A

I nev - er had a chance to love ____ you.

P.M. -----| P.M. -----| P.M. -----|

(10) 9 11 10 9 11 10 8 7 9 8 7 9 8 10 9 11 10 9 11

D A E5 A

Wait, wait, ____ if on - ly our love could show _

P.M. -----| P.M. -----| *let ring* -----|

10 11 12 10 11 12 10 10 9 11 10 9 11 10 3 5 6 4 2 2 0

D5 A5

____ you. Wait, wait, ____ I

P.M. -----| P.M. -----|

(2 2 2 0) 3 2 3 2 2 0 10 11 12 10 11 12 10 10 9 11 10 9 11 10

G5 A5 D A

nev - er wan - na be with - out ____ you. Wait, wait, _

P.M. -----| P.M. -----| P.M. -----|

8 7 9 8 7 9 8 10 9 11 10 9 11 10 10 11 12 11 12 10 10

C G/B

no, I nev - er had a chance to love you. Now I

P.M. -----

To Coda

Bb F/A A

on - ly wan - na say I love you one more time.

Guitar Solo

A A7 D/A

hold bend

*Bend and vibrato are executed by left hand, fingered at 3rd str., 2nd fr.

**Bend w/ left hand, at 3rd str., 9th fr.

Dm(add9)/A A A7

8va loco

hold bend T.H.

D/A Dm(add9)/A

hold bend

1/2 T

(14) 21 14 18 14 20 (20) 14 16 14 (14) 12 14 12 10

A A7

3 3 6

steady gliss.

1/2 T

(10) 12 14 15 12 14 15 14 (14) 12 15 12 8 10 12 15 12 14 15 14 (14) (14)

D/A Dm(add9)/A

3

semi-harm.

1/2 T

9 0 5 9 5 0 7 12 7 14 7 9 14 9 (9) 15 8 10 15 8 10 17 10 15 10 14 10 15

A A7

(15) 14 12 14 15 14 12 14 15 14 12 14 15 14 12 12 14 12 14 12 14 12 14 12 14 12 14

D/A Dm(add9)/A

8va

1/2 1/2

17 15 14 17 15 14 17 15 14 17 15 14 14 19 (21) 21 (21) 21 (21)

D.S. al Coda

⊕ Coda

D5 A/D C/D

— you. (Wait.) Um, ba - by, I'm beg - gin' you,

G/D Bb5 F/A

wait - ing. No, I nev-er had a chance to love — you.

Outro A A7 D/A Dm(add9)/A

mf dist. off slight rit.

A A7 D/A Dm(add9)/A

accel. *molto rit.*

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